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ABSTRACT

Dancing is not only a means to insure the activity and involvement of growing numbers of seniors, it is also a viable choice for the stimulation of health, self-worth, belonging, and joy in aging. Two successful programs in southeastern Connecticut and one in Washington, D.C. illustrate the effectiveness of dancing for the aging. Each program is carefully designed for a specific group of elderly people: program is more mobile and internally reflective; another is less mobile and more socially purposive; while the third stresses the benefit of intergenerational dancing and includes a mix of younger and older dancers. The "Vintage Life" dance program developed in Iowa represents physically well, mobile elderly people interested in broadening social and physical horizons. Classes meet 1 hour weekly and vary in size up to 20 students. Warm-up sessions consist of chair exercises followed by standing stretches; activity sessions consist of rhythm exercises, movement across the floor with basic ballroom steps, repetition of dances already learned, and work on new dances. The cool-down period consists of seated stretches and a discussion of the day's accomplishments. Classes are characterized by warmth, enthusiasm, mutual sharing, and learning. (An appendix contains detailed guides for activities, records, manuals, a dance class survey, a consent form, and a Health Risk Analysis form.) (KEH)

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BEYOND THE PORCH, BENEATH THE LIGHTS:

OUTLETS FOR SELF-EXPRESSION

IN THE AGING

DANCE AND THE AGING

Presented to the 75th anniversary convention of

Speech Communication Association

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As long as I can remember, I have danced. I love to dance. Dance lifts me beyond unreachable heights and surrounds me with enough joy to last a lifetime. Dance is not an art reserved exclusively for the young; rather, it is for the young-hearted of any age.

In this paper, I hope to inspire interest in the art of dance as a social, expressive alternative for the aging.

I dedicate this paper to Lori Linville, a very good teacher who believed I could dance.

"The art of dancing constitutes something more than the body in motion. There is a release and a replenishment of psychic energy that leaves one with an oceanic feeling of freedom, from which all constraint has fallen away."

Anna Halprin

New trends in dance as an expressive outlet for a growing population of the aging reflect their increased proportions of the American population. Estimates contend that while over 25 million Americans are over age 65, (Beal-Berryman-Miller 3) fully "80 percent of the older population are fully mobile" (Lerman xi.). This startling figure reminds one that a majority of today's aging population do in fact break traditional stereotypes of intellectual, physical, and emotional incapability. For the enthusiastic facilitator, a growth in health-consciousness translates into millions of prospective dancers. Although it is difficult to determine the number of seniors participating in dance, Dr. Solomon Jacobson, specialist in elder services in Washington, D.C., estimates that "at least 2 million persons over age 65 dance for recreation" (Lerman x.).

The following sections of this paper examine this new generation of dancers. Part one explores dance as an expressive social and physical outlet, and part two describes selected current senior dance programs and recommendations for operating a successful class. A dance program conducted by this researcher is also explained.

DANCE AS A SOCIAL OUTLET

"Dance is all about relationships," commented choreographer Linda Bernabe (former Solid Gold dancer) speaking to a mixed-age audience at the National Dance Caravan Convention in July, 1989. Often elders, although physically mobile, experience loneliness and loss of self-esteem (Burnside 213). A distinctive benefit of dance is its ability to allow the aging participant a renewed sense of social and self awareness in a setting characterized by a sense of community and enjoyment.

Dance, by its social nature, involves the inter-relationships of at least participants, inner thoughts/feelings, body, rhythm, and sometimes audience. "Dance offers the potential to enhance an individual's self-image and to provide the opportunity for pleasurable sharing which may overcome the loneliness of advanced years" (Beal-Berryman-Miller 39). Liz Lerman of the National Dance Exchange adds that dance encourages risk-taking in a safe and protected environment. The resultant increased social contacts made through dance class become as important as the class itself. Aging participants in dance class "touch, talk, look at each other, and feel closer to one another" (Salamon 156).

Jon Nussbaum, in a study on relational closeness of elderly interaction, reports that feelings of closeness toward friends are "a significant factor relating to an elderly individual's ability to successfully adapt to aging" (239). In a study regarding the effects of dance on elderly self-concept, Sherrill Berryman-Miller found that "a dance/movement class will influence the positive image of self-concept for the older adult" (84). In that study, the factors of personal worth and adequacy were seen as primary in determining one's quality of life and longetivity.

Studies on dance with the aging do reflect a strong tie to its social aspects. The art of dance does provide an outlet which is often a means for improved communication among elders. Through dance, self-esteem may increase and relationships strengthen.

DANCE AS A PHYSICAL OUTLET

In a 1984 conference on Dance and the Elderly at New York University, physical health was determined as "one of the factors having a greater impact on life satisfaction" (Beal-Berryman-Miller 29). Certainly, the physiological benefits of dance cannot be overlooked, and perhaps they are the root of the social/psychological benefits. Physiological benefits include flexibility, strength, circulatory stimulation, and increased mobility. Improvements in these often lead to greater feelings of self-worth (Salamon 152). It has been said that anyone who can walk can dance (Lerman, Salamon). It follows that various forms of dance selected from a broad range of modern, folk, interpretive, social, traditional, or creative forms could be modified to suit a class of elders.

The concept of "biological aging," (Garnet 1982) suggesting that humans age more in accordance with physical conditions than with birthdays, emphasizes the role of dance as a physical outlet to prevent bodily deterioration. However, the research has recently preferred a more broad-based approach, linking "biopsychosocial" factors, "changes in social environments and psychological dispositions, as well as genetic factors" as being causes of the aging process (Beal-Berryman-Miller 84). This biopsychosocial approach does underscore the connection between a healthy

mind and spirit and encourages one to look beyond physical health as a primary determinant of the aging process.

This researcher believes one should exercise caution in interpreting the terms "biological" and "biopsychosocial" aging. These concepts could equate aging with deterioration in biological, psychological, and social facilities, thus posing a more depressing perspective on aging. Yet regardless of intervention in biopsychosocial respects, humans are still being found to grow older. Perhaps it should be recognized that it is in the quality of the aging that this perspective is concerned. If quality of aging could be improved in biopsychosocial respects, then quality of life should improve. Thus, social and physical outlets are essential to the life of an elder.

Are there physical benefits of dance that stretch beyond physiological stimulation? Freezeland and Hawkins suggest the attitudes of "just and humane treatment, empathy, and self-realization of productive growth in later years" as proper for facilitating a healthy mind and body. Indeed, dance creates a release of stress, sense of touch, ability to relate to others in a physical way, and a newfound sense of self-awareness, all contributing to increased self-realization. Lerman states that "confronting one's physical limitations and learning how to extend beyond them create a new knowledge and appreciation of the body." Jacques D'Amboise, director of the National Dance Institute, adds poignantly:

> "Dance is the most immediate and the most accessible of the arts because it involves your own body. . . You have taken control of your body and, by learning to do that, you discover that you can take control of your life."

SUCCESSFUL DANCE PROGRAMS FOR THE AGING

This section examines the features of three model programs in dance for seniors, two conducted in Connecticut and one in Washington, D.C.

Two successful programs in southeastern Connecticut involved related yet different types of courses, "Dance by the Sea," and "The Energy Hour." Coordinators Pamela Lewis and Linda Deutch explain that their programs target the "important relationship between mind and body" (Beal-Berryman-Miller 100). The programs feature relaxation, a slower pace, and sensory awareness, but do so in different settings.

"Dance by the Sea," in New London, consists of four major components: a walk on the boardwalk for aerobic benefits, a stretching/strengthening session on the sand, dancing on the boardwalk to a variety of music styles, and a quiet meditation on the beach for the cool-down period. Its distinctive feature is its emphasis on personal reflection and well-being. In a 1987 evaluation of the program, 95% of participants reported an improvement in body posture and overall body awareness. The retention of students in the program is 75%. The only major problem seen with the program is its seasonal limitation. During winter months, classes are inoperable.

"The Energy Hour," in Groton and Waterford, CT, features an indoor class for participants. Initated in 1984, it is still successful. The course is held in senior citizen, convalescent, and adult day care facilities, and is designed for a less mobile, but more socially interactive group. It stresses "wellness and the healing power of laughter and humor" (Beal-Berryman-Miller 102). Its components include a warm-up (circle formed, all members touch each other), exercises to loosen

joints/strengthen muscles, movement to music while sitting, and lastly, reality orientation to provide self-expression.

In the final component, reality orientation, two activities looked especially useful for encouraging self-expression. The first included "Pass the Cup of Knowledge." Leaders play music as the cup is passed in a circle. When the music stops, the participant holding the cup answers autiobiographical questions aimed at "family, friends, or past accomplishments" (Beal-Berryman-Miller 103). These questions encourage discussion and self-disclosure. A second social activity involves reading the "Dear Abby" column and asking participants to give advice. This activity not only encourages self-disclosure, but can raise self-esteem of the participants as they realize that their opinion counts (Beal-Berryman-Miller 103).

Each of the Connecticut programs is adapted for a specific elder crowd; one being more mobile and internally reflective, the other being less mobile and more socially purposive. Implications of these programs include the need to adapt specific dance courses for the type of seniors who participate. Elders do not fit into a particular mold; they demand flexibility to fit their needs.

A third program, The Dance Exchange, is directed by Liz Lerman, age 65, in Washington, D.C., and composed of dancers of the "First, Second, and Third Age." Dancers of the Third Age range from 60 tO 88 years of age and attend class or perform once weekly. Ms. Lerman stresses the benefit of intergenerational dancing, as her performances include a mix of younger dancers (the First Age) through older dancers.

The goals of her senior dance program are "to show people that senior adults are vital, active citizens, and to introduce audiences to the world

of modern dance" (124). Lerman's dancers volunteer their participation and are not selected or eliminated by ability. Classes feature seated warm-ups, standing warm-ups, modern dance improvisation, and cool down. Since the style is modern, many dancers create original choreography. Dancers of the Third Age also conduct demonstrations and performances for all ages. From four to eight dancers perform in each show, and performers vary from show to show (124). According to Lerman, the performance "is a way for people to share feelings" (127). Performances feature audience involvement with warm-ups and improvisations.

VINTAGE LIFE DANCERS

A dance program developed by this researcher in 1988 extends from the "Vintage Life" program of Covenant Medical Center in Waterloo, Iowa. Members of Vintage Life represent well, mobile elderly interested in broadening social and physical horizons. Membership into the Vintage Life program is free and activities are offered at little or no cost.

Vintage Life dance class met one hour weekly for a cost of merely $1.00 per participant, though interestingly enough participants continually attempted to pay more money for the classes. Class size varied up to 20 students, although a core of approximately ten students attended every session. A facilitator should not be discouraged at varied attendance, as many elders have other social commitments and may experience more physical barriers which prevent them from attending class on occasion. A spring session of Vintage Life was extended to a summer session at the request of the participants. This instructor's involvement in Vintage Dance ended when a career move took her to another state.

Although I had taught dance to children, teaching dance to seniors was a new experience, with students ranging from their middle-fifties to middle-eighties in age.

Of primary concern when working with elders are medical release forms. No student should be allowed to participate without one. Exact physical capabilities of students should also be assessed. The American Alliance Committee on Aging offers these recommendations:

1) Participants should complete a full medical exam.
2) Design of movement should reflect individual abilities.
3) A well-defined emergency plan including CPR certification should be in effect.

The center for Vintage Life provided release and medical forms which appear in the appendix. Trained in CPR, it was my responsibility as instructor to monitor signs of overexhaustion. These include (for elderly) chest tightness, shortness of breath, severe muscular pain, and faintness/dizziness. Maximum heart rate for people over 65 should not exceed 90 beats per minute, and heart rate should be checked regularly. My limited knowledge of medicine was comforted by the fact that Vintage Life classes were conducted on the main floor of Covenant Medical Center.

With medical considerations aside, a continual focus of the class involved its social aspects. I began to question whether students were there to dance, or in fact if the primary purpose was social. Much time was devoted to interaction within students and teacher. The atmosphere was relaxed and casual; mutual respect between teacher and student was the norm. I enjoyed teaching the class very much; the participants were so appreciative. I was fortunate to have an assistant who provided social support. Together, we encouraged verbal, as well as physical

participation. Though she was not trained in dance, she enjoyed learning along with the elders, and could help empathize with them as students.

A class at Vintage Life was characterized by a warm-up session, activity session, and cool down session. Our warm-ups often consisted of chair exercises followed by standing stretches. For detailed guides to both of these activites, records and manuals are listed in the appendix. The activity sessions, 30 minutes, consisted of rhythm exercises, movement across the floor with basic ballroom steps, repetition of dances already learned, and work on new dances. Because my students preferred ballroom dance, it remained the class focus. (Many of the elders enjoyed the Thursday night big bands which played at a local ballroom. With class on Wednesday, they were confident about going out to dance and socialize with their peers.) The cool down period of class consisted of seated stretches and a discussion of the day's accomplishments.

I found it important to move frequently throughout the entire dance space. This allowed me close contact with all dancers. We did not dance in lines, rather in circles or in groups. Students often encouraged each other with new steps; I provided encouragement as well. Often students would choose to sit for certain segments of class when tired or when unsure of their capabilities; however this occurred less frequently as the weeks progressed and students saw they would not be criticized. As Lerman mentions, "It is important to validate each person's participation, no matter how much of the class he or she dances" (20).

My experience in teaching dance at Vintage Life was a positive one characterized by warmth, enthusiasm, mutual sharing, and learning. I make the following observations/recommendations for prospective leaders in dance classes for the aging:

1) Learn students' names immediately. Use of nametags each week is useful. Keep track of attendance and contact members who miss successively.
2) Begin class on time. Show interest in individuals by allowing time for a few minutes of social interaction.
3) Place chairs around the dance floor in very accessible locations. Allow students to sit when they desire.
4) Keep warm-up, exercise, and movements simple. All students want to succeed and enjoy. Modify dances so that everyone can perform them.
5) Praise lavishly.
6) Participate. Take hands, be involved, dance! Look at them directly.
7) Smile. Your enthusiasm is contagious and the class is no doubt a highlight of their week.
8) Survey class members and play types of music they want to hear. Show respect for their tastes. "Lawrence Welk appeals to many" (Beal-Berryman-Miller 37).
9) Use ample circle, group, and mixer dances. Many elders have no partner; most express a need to be with a group.
10) In addition to new movements, develop a core of social dances you could repeat at each session. Familiarity is friendly.
11) Follow the cool-down session with a few minutes of socializing. Don't throw them out into the cold without first giving them warmth.
12) Treat elders as you would have them treat you.

Dance for the aging should not be overlooked as a useful and meaningful expressive outlet. As we increasingly seek ways to insure the activity and involvement of our growing number of seniors, dance remains a viable choice for the stimulation of health, of self-worth, of belonging, of joy. As Erna Caplow Linder, leader in dance therapy for the aging explains:

> "The great range of physical and intellectual stimulation possible in dance sessions, whether in therapy, recreation, or educational settings, indicates that this art form holds much promise in helping older adults experience a greater sense of oneness with others, improved self-esteem, and communication, and an overall sense of well-being."

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Good Life Resort
Mesa, AZ 85206

Karen Lieterman
Tai Chi
Las Cruces Family YMCA
P.O. Box 16453
Las Cruces, NM 88004

Erna Caplow Lindner
Dance/Movement/Exercise Classes For Parkinson's Disease Patients In Long Island
Fall Workshop at 92nd Street, YMYWHA
Courses Taught At Adelphi University And Nassau Community College
C.U.E. Program Of Queens College
Elders Share The Arts Program
P.O. Box 993
Woodside, NY 11377

Long Beach Parks & Recreation
Round, Square, Swing, Tap, Social Classes
P.O. Box 15827
Long Beach, CA 90815

Maggie Loridas
Round, Tap, Belly, Square, and Group Dances
City of Farmington Hills - Sr. Adult Services
31555 Eleven Mile Rd.
Farmington Hills, MI 48018

Margaret Mains
1308 Grand Ave.
Laramie, WY 82070

Alice Markwood
Movement Therapy - YWCA
2361 Westchester Blvd.
Springfield, IL 62704

Marjory Marsh
Aerobic Dance
1632 Moon St., N.E.
Albuquerque, NM 87112

Marjory Marsh
Life-Line Exercise For Older Adults, Methods Of Teaching Aerobic Dance
HPER Department
University of New Mexico
Albuquerque, NM 87131

Carol McGinn
Ballroom Dance Club
Iowas State University
240 PEB
Ames, IA 50011

Billie McKenzie
Sit And Be Fit & Surviving Aerobics
2390 Harrison Dr.
Dunedin, FL 33528

Rose Medina
Chairxercise, Over Easy
Metamorphosis
1309 Foster
Las Cruces, NM 88001

Josie Metal-Corbin
Reach For It (exercise, dance)
University of Nebraska At Omaha
School of HPER
Omaha, NE 68182

Muriel Miller
Folk Dance
Senior Centers In Mesa, Scottsdale
1325 Leisure World
Mesa, AZ 85206

Fred & Ruth Minster
Clogging and Square Dance
Delta College
University Center, MI 48710

Alice Newbold
Swing Into Shape
1815 Coventry Dr.
Champaign, IL 61821

Sue Newell
Wheel Chair/Adapted Dancing
717 Harrison St.
Council Bluffs, IA 51501

Angela Nicolosi
Dance/Movement Exercise Program With National Arthritis Foundation
161 W. Hubbard Ave. #205
Columbus, OH 43215

Ruth Nobel
Dance Classes
589 S.O.M. Center Rd. (Rt. 91)
Solon, OH 44139

Paul Oertel
Problems In Movement/Dance
Naropa Institution
2130 Arapahoe
Boulder, CO 80302

Nancy Osgood
Researcher, Program Planning Specialist In Dance As Therapy With Older Adults
Gerontology Department
MCV Station 28
Richmond, VA 23298-001

Cas Overton
Tai Chi
Virginia Commonwealth University
Department of Dance
1315 Floyd Ave.
Richmond, VA 23228

Ralph Piper
Resource Person For Dance Classes In Leisure World
3123-D Via Serena North
Laguna Hills, CA 92653

Margaret J. Pope
Dance For A Special Population
Jacksonville State University
Jacksonville, AL 36265

John Ramsay
Folk, English Country, Period Dance
Berea College
Recreation Extension
Berea, KY 40404

Julee Richardson
Tap Dance, Jazz Dance
Quest
Chabot College Hayward Campus
25555 Hesperian Blvd.
Hayward, CA 94545

Roberta Richardson
Alive! Prime Timers
Bethesda/Chevy Chase YMCA
Old Georgetown Rd.
Bethesda, MD 20814

Vicki Roitman
The Silver Streak Dancers
Jewish Community Center Of Greater Kansas City
6201 Indian Creek
Overland Park, KS 66207

Gail Rollow
Over 40 Aerobic Exercise And Dance
Congress Hall-Life Long Learning Center
8150 N. Congress
Kansas City, MO 64152

Marilyn Roman
Movement of Fitness
Center for Aging
University of Alabama in Birmingham
933 S. 19 St.
Birmingham, AL 32505

Karen Ross
Group Dances
Madonna College
36600 Schoolcraft
Livonia, MI 48150

Patricia Rowe
New York University
Department of Dance, Dance Education
35 W. 4th Street, 675
New York, NY 10003

Lucy A. Sack
Introduction to Creative Dance
Slippery Rock University
110 Morrow Fieldhouse
Slippery Rock, PA 16057

Cindy Scarborough
Movement Classes For Alzheimer's Patients And Sight-Impaired Okder Adults
New York University
Dance Education Department
35 W. 4 St.
New York, NY 10003

Charlene J. Schade
Exhibition Dance, Prime Time Aerobics
5205 Mount Alifan Drive
San Diego, CA 92111

Susan Schultz
Geriokinesiatrics
North Dakota State University, Mayville
Mayville, ND 58257

Tish Searcy
Ballroom Dance
Gainesville Junior College
P.O. Box 1358
Gainesville, GA 30503

Elaine Shafrin
Center On Arts And Aging
Research Assistant
600 Maryland Ave., SW
West Wing 100
Washington, DC 20024

Marianne M. Shea
Biogerontology Laboratory
504 N. Walnut Street
University of Wisconsin-Madison
Madison, WI 53706

Allen Sher
62 Meadow Brook Rd.
Rutland, VT 05701

Andria Sherman
Dance For The Older Adult
New York University
Dance Education Department
35 W. 4th St.
New York, NY 10003

Everett L. Smith
The Biogerontology Laboratory
University of Wisconsin - Madison
504 N. Walnut Street
Madison, WI 53705

Maargaret E. Smith
Researcher, Program Planning Specialist On
Dance As Therapy With Older Adults
8701 Beacontree Lane, Apt. 7
Richmond, VA 23229

Arlynne Stark
Goucher College
Dept. Of Dance/Movement Therapy
Goucher College
Towson, MD 21204

Michael Steele
Ballroom Dancing
8150 N. Congress
Kansas City, MO 64152

Rose Strasser & Datus Herzog
Tap, Folk, Ballroom, Aerobics and Square Dance
Tower Point Resort
Mesa, AZ 85206

Marietta Suhart
The Georgia Center For Continuing Education
The University of Georgia
Athens, GA 30602

Jackie Tally
Eldercise-Lloyd Noldan Hospital And
Southern Danceworks
2717 7th Ave. South
Birmingham, AL 35233

Andrea Tecza
Beginning Modern Dance, "Senior Guests"
Dance Unit
School of PER & D
Kent State University
Kent, OH 44242

Marcie Telander
Drama & Creative Movement
2005 N. Mohawk
Chicago, IL 60614

Delfa Malvagni Vasnaugh
1884 Columbia Rd. NW
Washington, DC 20009

Caroline Walter
Ballroom & Aerobic
Towson State University
Towson, MD 21204

Eleanor B. Wapner
GRN 127 Movement Therapy Course
Malloy College
1000 Hempstead Ave.
Rockville Centre, NY 11570

Michele Whitlatch
Desert Southwest Fitness, Inc.
Moderate Motion Workshop, Aerobic Dance
5330 E. Golden Ranch
Tucson, AZ 85704

Teresa Young
Young At Heart Lifetime Fitness
107 N. Main
Lansing, KS 66043

Phyl Yates
Lincoln Center For Seniors
1435 "0" St.
Lincoln, NE 68508

Ben Zalas
Dempsey Hall
800 Algoma Bldg.
Oshkosh, WI 54901

To all participants in the Vintage Life Dance Class:

Hello! My name is Joan Talty and I'll be your instructor for the next seven weeks of dance classes. I love to dance and have been doing so since I was two years old (so my mother tells me ☺). My mother and grandmother were both dance instructors.

I'm looking forward to meeting all of you for some fun and exercise through dance. For any of you "pro's" it will be a good refresher course. For you beginners, it will provide an opportunity to learn some new dance techniques. I hope that all of you will benefit from and enjoy the experience.

It is my intent to begin each class with some warm-up activities, then follow up with a variety of social dances. There will be no special clothing required for the classes, although it will be necessary to wear loose-fitting garments for easy movement. Also, avoid shoes with raised heels and/or slippery soles. In short, dress comfortably.

I would like your input regarding the types of dances you'd enjoy trying. Also, if you have favorite music you'd like us to use, please indicate that today or anytime throughout the course. Would you complete the following survey and leave it with me today. I will look forward to your input!

If you have questions at any time, please do not hesitate to consult me.

Sincerely,

Joan Talty

Joan Talty

VINTAGE DANCE CLASS SURVEY

1. I would classify my experience in dance training as:

__little to none _____moderate _____extensive

2. I would enjoy learning about the following types of dances:

____Square Dance

____Waltz

____Fox Trot

____Polka (varieties)

____Rumba

____Samba

____Cha Cha

____American Swing

____Country Western

____Tap Dancing

____Disco

____Large Group Dances

____Circle Dances

____Folk Dances

____Line Dances

____Other(s) Please List: _____

_____

3. I would especially enjoy dancing to the following tune(s):

_____

4. It would be useful to have guest dancers perform for our class:

_____Yes _____No

5. Other suggestions and/or comments:

_____

_____

_____

COVENANT
MEDICAL CENTER

CONSENT FORM

EXERCISE CLASSES

NAME: _____

ADDRESS: _____

PHONE NUMBER: _____ DATE OF BIRTH: _____

NAME OF FAMILY PHYSICIAN: _____

SPOUSE OR NEAREST RELATIVE: _____

****

In consideration of my voluntary registration in this class, I hereby release Covenant Medical Center, Health and Fitness Consultants and their agents from any and all claims of damage, demands and actions which may arise from my participation in such activities.

DATE: _____ SIGNATURE: _____

HEALTH RISK ANALYSIS

In order to participate in exercise class, this form must be completely filled out. Please print the information requested.

NAME _____ AGE _____ MALE ____ FEMALE ____

ADDRESS _____ CITY _____ ZIP_____

PHONE: HOME _____ WORK _____ DATE _____

FAMILY DOCTOR _____

CIRCLE THE APPROPRIATE RESPONSE

1. Have you ever had a heart attack?	YES	NO
2. Have you ever had a stroke?	YES	NO
3. Do you have any heart condition other than a previous heart attack?	YES	NO
4. Have you ever had pain, pressure or discomfort in your chest which occurred with physical exertion or exercise?	YES	NO
5. Have you ever had pain or discomfort travel down the arm, up into the neck and/or jaw or into the back or shoulder?	YES	NO
6. Do you ever get pain, pressure or discomfort in your chest under any conditions?	YES	NO
7. Does your heart ever beat unevenly or irregularly or seem to flutter or skip beats?	YES	NO
8. Do you take any prescription medication for your heart or for high blood pressure?	YES	NO
If yes, list medications with dosages _____		
9. Have you ever had a stress test?	YES	NO
10. Has your resting or exercise electrocardiogram ever been abnormal?	YES	NO

11. Do you have high blood pressure? YES NO

12. Do you have diabetes? YES NO

13. Do you have any respiratory problem such as emphysema, asthma, wheezing, chronic bronchitis or unusual breathlessness during physical exertion? YES NO

14. Have you ever experienced episodes of weakness in your arms or legs, unexplained fainting, trouble speaking, or any other signs of stroke or related disorders? YES NO

15. Does your immediate family, past and present, have a history of heart attack or other heart problems? YES NO

16. Do you currently smoke? YES NO

If yes, how many packs per day? _____ How long? _____

17. If you do not smoke now, have you smoked in the past? YES NO

If yes, when did you quit? _____

18. Do you currently exercise on a frequent or regular basis? YES NO

If yes, what type of exercise? _____

How many times per week? _____ How long per session? _____

19. Do you run road races, such as 5 or 10 Kilometers? YES NO

If yes, what is your best time for a 5K? _____ 10K _____

Other distances you have run competitively? _____ Time? _____